

CHANTREY

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AND HIS BEQUEST

A COMPLETE ILLUSTRATED RECORD
OF THE PURCHASES OF THE TRUSTEES,
WITH A BIOGRAPHICAL NOTE,
TEXT OF THE WILL, ETC.

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1904

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INTRODUCTION.

THE main purpose of this little volume is to place before the public a clear statement of the facts concerning Chantrey's great bequest to the nation, and its subsequent administration. With this object the portion of Chantrey's will relative thereto has been re-printed, and a *complete illustrated* record given of the works purchased by the Council of the Royal Academy from 1877, when the fund came within their jurisdiction, to 1903. The three purchases of the present year* are not yet placed in the general collection at the National Gallery of British Art, but are still in the Royal Academy Exhibition. With the information placed under each illustration, as to the date of purchase, and the price paid, the administration of the Fund from year to year can be seen at a glance.

We have presented, without comment, a summary

* "London River," by C. Napier Hemy, A.R.A.; "Fate," by Arthur Wardle; and "Sibylla Fatidica," by Henry Pegram, A.R.A.

of the objections raised by various critics to the manner in which the Royal Academy has endeavoured to carry out the terms of the Bequest so that an idea may be formed of the questions which are likely to be brought before the recently appointed Select Committee of the House of Lords.

July, 1904.

I.

BIOGRAPHICAL NOTE.



SIR F. CHANTREY.

BY HIMSELF.

PURCHASED FOR THE CHANTREY
COLLECTION, 1894.

THE son of a carpenter, Francis Legatt Chantrey was born at Norton, Derbyshire, on April 7th, 1781. His early years were passed at Jordanthorpe, a Derbyshire village near Sheffield, where his father rented a small farm as a supplementary means of income to his carpentry

work. When Chantrey was but twelve years of age his father died, leaving but small provision for his family, and the boy had to begin life as a wage-earner in a grocer's shop in Sheffield. The artistic note in his character was first struck as he passed the shop of a carver and gilder in a Sheffield street, and in his sixteenth year his desires in this direction were satisfied for the time by his be-

coming apprenticed for seven years to Ramsay, the owner of the shop in question. But wood-carving merely whetted his art appetite. He began to experiment with pencils and modelling clay, and a fortunate acquaintance with John Raphael Smith, the engraver, led to lessons from that artist in portraiture in coloured chalks. A friendly mason taught him the use of mallet and chisel on marble and stone, and still another friend the art of oil painting. The progress made under this combined tuition was such that in 1802 he was able to cancel his indentures and advertise himself as a portraitist in crayons with fees of two to three guineas.

Sheffield became too small for him, and after journeying to Dublin and Edinburgh he finally arrived in London, the hope of all struggling enthusiasts in art. His craft as a woodcarver supplied him with the means of living, and the Royal Academy Schools ministered to his artistic cravings. There he attracted the attention of Nollekens the sculptor, and in 1805 was gratified with his first commission—a marble bust, for the parish church of Sheffield, of the Rev. J. Wilkinson. This was followed by another for colossal busts of Duncan, Howe, Vincent, and Nelson, for Green-

wich Hospital, at the munificent remuneration of £10 apiece. In 1807 his days of poverty were ended by his marriage with a cousin who possessed property sufficient to provide them with a comfortable income. This event, however, did not slacken Chantrey's desire for work. A fortunate bust of Horne Tooke secured him commissions, it is said, to the extent of £12,000. In 1808 he gained the award in a competition for a statue of George III. for the Guildhall, and in the same year exhibited his first imaginative work, a "Head of Satan," at the Paris Salon. Seven years later he was elected an Associate of the Royal Academy, and in 1818 to full membership. The following year he fulfilled a long-entertained desire, and went to Italy. In 1835 he received the honour of knighthood from William IV., and the Universities of Oxford and Cambridge bestowed on him the honorary degrees D.C.L. and M.A. respectively.

His record of work is a lengthy one. He executed busts of most of the eminent men of his time, among the most noteworthy of which are those of Sir Walter Scott, George Canning, and Benjamin West (in the National Portrait Gallery), James Watt and Wordsworth. Principal among his statues are those of

George IV. in Trafalgar Square, Sir Joseph Banks (1827) in the British Museum, Sir John Malcolm (1837), Francis Horner and James Watt, in Westminster Abbey, John Dalton, in Manchester, Lord President Blair, and Lord Melville, in Edinburgh, Roscoe and Canning in the Town Hall, Liverpool, Sir Thomas Munro at Calcutta, Washington, in the State House, Boston (U.S.A.), and Wellington at the Royal Exchange.

His most widely known work is the recumbent "Sleeping Children" in Lichfield Cathedral, which, however, is said to have been designed by Thomas Stothard.

Chantrey died suddenly from heart failure on November 25, 1841, and was buried in a tomb designed by himself in his native village. He left a fortune of £150,000, which was bequeathed to his wife, with reversionary interest, on her death, to the Royal Academy, as is duly set forth in the extract from his will.

II.

EXTRACT FROM THE WILL OF SIR FRANCIS CHANTREY.

(The passages in capitals and italics are so emphasised in the original document.)

“**A**ND it is my desire and intention, that after the death or second marriage of my said wife, whichever shall first happen, subject to the said annuities, or such of them as shall for the time being be payable, the clear income of my aforesaid residuary pure personal estate shall be devoted to the encouragement of ‘**BRITISH FINE ART IN PAINTING AND SCULPTURE ONLY,**’ under and subject to such rules and regulations as I shall in and by this my will, or by any codicil or codicils thereto, make and appoint for that purpose ; and in default of such rules and regulations, and subject thereto, in case the same shall be incomplete and insufficient, my will is, and I do hereby direct that from and after the decease or second marriage of my said wife, whichever shall first happen, the said trustees or trustee for the time being

of this my will do and shall apply and dispose of the clear interest, dividends, and annual produce of my said residuary pure personal estate, after answering and satisfying thereout the said annuities, or such of them as shall from time to time be payable, in the manner hereinafter mentioned, (that is to say) upon trust, that the trustees or trustee for the time being of this my will, do and shall pay over the same yearly and every year by one or more payment or payments, as they or he shall think proper, to the President and Treasurer for the time being of the Association of Eminent Artists, now known as, and constituting the ROYAL ACADEMY OF ARTS IN LONDON, or to the President and Treasurer of any other society or association which, in the event of the title 'ROYAL' being withdrawn by the Crown, or of the Royal Academy being dissolved or its denomination altered, may be formed by the persons who may be the last members of the Royal Academy of Arts in London, whatever may be the denomination assumed by such last members. And I declare, that the receipt or receipts in writing of the President and Treasurer, for the time being, of the Royal Academy, or of such other society or association as aforesaid, shall be a sufficient discharge or dis-

charges to the trustees or trustee for the time being of this my will, for the monies so from time to time paid over as aforesaid, and shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the same monies. And my will is, and I do hereby direct, that from and out of the monies so paid over, one annuity or clear yearly sum of 300*l.* shall be retained by such President for the time being, to and for his own absolute use and benefit ; and that an annuity or yearly sum of 50*l.* shall be paid thereout to the Secretary, for the time being, of the said Academy, Society or Association, for his own absolute use and benefit, *on condition that such secretary shall attend the meetings of my trustees, and keep in a book, to be preserved by them, a regular account of all the proceedings :* such two last-mentioned annual sums to be payable on the first day of January in every year, and the first payment to be made on the first day of January in the year succeeding that in which my said wife shall die or marry as the case may be ; and neither of such annual sums to be apportionable for a broken part of a year ; and the clear residue of the same monies shall be laid out by the President and other members composing such Council,

for the time being, of the Royal Academy, or of such other society or association as aforesaid, when and as they shall think it expedient in the purchase of WORKS OF FINE ART OF THE HIGHEST MERIT IN PAINTING AND SCULPTURE that can be obtained, either already executed or which may hereafter be executed by artists of any nation, provided such artists shall have^e actually resided in Great Britain during the executing and completing of such works, it being my express direction that no work of art, whether executed by a deceased or living artist, shall be purchased unless the same shall have been entirely executed within the SHORES OF GREAT BRITAIN. And my will further is, that in making such purchases preference shall, on all occasions, be given to works of the highest merit that can be obtained, and that the prices to be paid for the same shall be *liberal*, and shall be wholly in the *discretion of the President and Council of the Royal Academy, or of such other society or association as aforesaid*. And my will further is, that such President and Council, in making their decision, shall have regard solely to the *intrinsic merit of the works in question*, and not permit any feeling of sympathy for an artist or his family, by reason of his or their circumstances

or otherwise, to influence them. And I do hereby further direct, that such President and Council shall not be in any manner obliged to lay out and expend in every or any one year, either the whole or any part of the monies so paid over to them for the purpose aforesaid, or any accumulations that may arise therefrom, but that the same respectively may from time to time be reserved and accumulated for a period not exceeding five successive years, if such President and Council shall see occasion. And I do expressly declare my will and mind to be, that *no commissions or orders* for the execution of works to be afterwards purchased as aforesaid, shall at any time be given by such President and Council to any artist or artists whomsoever. And I further declare my will to be, that the President and Council of the Royal Academy, or of such other society or association as aforesaid, do and shall within the succeeding year next after any work shall have been purchased by them as aforesaid, cause the same to be *publicly exhibited* for the period of *one calendar month at the least* in the annual exhibition of the Royal Academy, or in some important public exhibition of Fine Arts, the same to be selected by such President and Council, subject to such regulations as they shall

think fit and proper. And I direct that the said works shall be selected by the decision of a majority of the members of the Council for the time being of the Royal Academy, or of such other society or association as aforesaid, the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof. And I do hereby expressly direct, that after every purchase shall have been made by such Council, the names of those members of the Council who shall have sanctioned or opposed such purchase shall be entered in some book to be kept for that purpose, which book shall at all times remain open for the inspection and reference of all the members of the Royal Academy, or of such other society or association as aforesaid, and of the trustees or trustee for the time being of this my will. And it is my wish and intention, that the works of Art so purchased as aforesaid, shall be collected for the purpose of forming and establishing A PUBLIC NATIONAL COLLECTION OF BRITISH FINE ART IN PAINTING AND SCULPTURE executed within the shores of Great Britain, in the confident expectation that, whenever the collection shall become or be considered of sufficient importance, the government of the country

will provide a suitable and proper building or accommodation for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate. And it is my wish that my trustees or trustee, for the time being, and the President and Council of the Royal Academy, or of such other society or association as aforesaid, shall use their best endeavours to carry my object into proper effect. But I expressly direct, that no part of my residuary pure personal estate, or of the annual income thereof, shall be appropriated in acquiring any depository or receptacle whatever, for the aforesaid works of Art, otherwise than in providing a place of temporary deposit and security whenever needful, and in defraying those expenses which shall be absolutely required for the necessary preservation of the said works of Art so long as they shall remain in such place of temporary deposit. And in case the Royal Academy and such other society or association as aforesaid, if any, shall be dissolved or cease to act for the purposes aforesaid, I do hereby direct that the trustees or trustee for the time being of this my will, shall endeavour to obtain the authority and sanction of Parliament to some proper scheme for the future application of the annual income of my

residuary pure personal estate, such scheme being in strict accordance with my intention hereinbefore expressed, viz. that such income shall be for ever devoted towards the encouragement of Fine Art in Painting and Sculpture executed within the shores of Great Britain."

III.

THE ADMINISTRATION OF THE BEQUEST.

LADY CHANTREY died in 1875 and two years later the funds—amounting to about £3,000 per annum—were available for the purposes of the Bequest, which was to be administered by five trustees, two of whom were to be the President and Treasurer, for the time being, of the Royal Academy. The works were to be selected for purchase “by the decision of a majority of the members of the Council for the time being of the Royal Academy. . . . the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof.”

The works so purchased were to be collected “for the purpose of forming and establishing a PUBLIC NATIONAL COLLECTION OF BRITISH FINE ART IN PAINTING AND SCULPTURE executed within the shores of Great Britain.” No part of the Trust money,

however, was to be used for the housing of the collection, the testator expressing the "confident expectation that whenever the collection shall become of sufficient importance, the Government of the Country will provide a suitable and proper building, or accommodation for their preservation and exhibition as the property of the nation."

Until the opening of the Tate Gallery in 1897, the works were housed in the Victoria and Albert Museum, South Kensington, but in that year they were transferred to the building at Millbank.

Under the terms of the will the Trustees are allowed, if they see fit, to withhold the money at their disposal for a term "not exceeding five successive years," and this has been done for the space of one year on three occasions, *viz.* in 1878, 1893, and 1902.

Chantrey gave specific directions as to the administration of his bequest, the chief of which are as follows :—

1. That the funds were to be "devoted to the encouragement of BRITISH FINE ART IN PAINTING AND SCULPTURE ONLY."
2. That the available money was to be handed

by the Trustees each year to "the President and Treasurer for the time being of the Association of Eminent Artists, now known as, and constituting the ROYAL ACADEMY OF ARTS IN LONDON, or to the President and Treasurer of any other society or association which, in the event of the title 'ROYAL' being withdrawn by the Crown, or of the Royal Academy being dissolved or its denomination altered, may be formed by the persons who may be the last members of the Royal Academy of Arts in London."

3. That the receipt in writing of the President and Treasurer of the Royal Academy shall be sufficient discharge to the Trustees of the will, and "shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the said monies."

4. The works purchased were to be of the "HIGHEST MERIT IN PAINTING OR SCULPTURE."

5. Works might be by artists of any nation, provided that "such artists shall have actually resided in Great Britain during the execution and completion of such works," and with strict reference to this proviso might be either "deceased or living artists."

6. Emphasis is given by repetition to the con-

dition that preference is to be "given to works of the highest merit that can be obtained."

7. That the prices to be paid "shall be *liberal*" and "wholly in the *discretion of the President and Council of the Royal Academy.*"

8. Regard was to be given "solely to the *intrinsic merits of the works in question*" and "no feeling of sympathy for an artist or his family, by reason of his or their circumstances," was to be permitted to influence the purchase of works.

9. That "*no commissions or orders* for the execution of works to be afterwards purchased shall at any time be given by such President and Council to any artist or artists whomsoever."

10. That all works purchased were "within the succeeding year next" after the purchase "to be *publicly exhibited* for the period of *one calendar month at the least*, in the annual exhibition of the Royal Academy, or in some important public exhibition of Fine Arts" to be selected by the President and Council.

In considering the manner in which the funds have been utilized it must first be noted that in only two instances have works by deceased artists been purchased—*viz.* the painting by Hilton of "Christ

Crowned with Thorns," and the Portrait of Chantrey by Himself, and that, unless Mr. Sargent, Mr. Shannon, and Mr. F. D. Millet be considered Americans, no money has been expended on works other than by British Artists.

Taking the works in the order of their purchase price the following list will show at once how the money has been spent, and the illustrations will give an idea of the works themselves. An asterisk against the Artist's name denotes that his election to Membership of the Royal Academy occurred subsequently to the purchase of his Work by the Trustees:—

TITLE OF WORK.	ARTIST.	DATE.	AMOUNT.
"A Moment of Peril" *	T. Brock, R.A.	1881	} £2,200 each
"The Charterhouse Chapel"	H. von Herkomer, R.A.	1889	
"An Athlete Struggling with a Python"	Lord Leighton, P.R.A.	1877	} £2,000 each.
"Napoleon on Board the <i>Bellerophon</i> "	W. Q. Orchardson, R.A.	1880	
"The Pool of London"	Vicat Cole, R.A.	1888	
"Speak! Speak!"	Sir J. E. Millais, Bart., P.R.A.	1895	
"The Two Crowns"	Frank Dicksee, R.A.	1900	
"Renunciation: St. Elizabeth of Hungary"	P. H. Calderon, R.A.	1891	} £1,200 each.
"Psyche"	G. F. Watts, R.A.	1882	
"Beyond Man's Footsteps"	Briton Riviere, R.A.	1894	
"Rescue of Andromeda"	Henry C. Fehr	1894	
"Pilchards"	*C. Napier Hemy, A.R.A.	1897	

TITLE OF WORK.	ARTIST.	DATE.	AMOUNT.
"The Stream"	J. C. Hook, R.A.	1885	£1,100
"The Bath of Psyche"	Lord Leighton, P.R.A.	1890	£1,050
"Christ Crowned with Thorns"	W. Hilton, R.A.	1877	} £1,000 each.
"Amy Robsart"	W. F. Yeames, R.A.	1877	
"A Visit to Æsculapius"	Sir E. J. Poynter, Bart., P.R.A.	1880	
"Teucer"	W. Hamo Thornycroft, R.A.	1882	
"The Vigil"	John Pettie, R.A.	1884	
"Pandora"	*Harry Bates, A.R.A.	1891	} £900 each.
"The Springtide of Life"	W. R. Colton, A.R.A.	1903	
"Alleluia"	T. C. Gotch	1896	
"Remorse"	H. H. Armstead, R.A.	1903	
"The Annunciation"	*Arthur Hacker, A.R.A.	1892	
"The Lament for Icarus"	Herbert J. Draper	1898	} £840 each.
"The Swincherd: Gurth the son of Beowulf"	C. E. Johnson	1879	
"Il y en a toujours un autre"	Marcus Stone, R.A.	1882	
"Found"	H. von Herkomer, R.A.	1885	
"Cromwell at Dunbar"	A. C. Gow, R.A.	1886	
"June in the Austrian Tyrol"	J. MacWhirter, R.A.	1892	} £800 each.
"Their only Harvest"	*Colin Hunter, A.R.A.	1879	
"The Prodigal Son"	W. Calder Marshall, R.A.	1881	
"After Culloden: Rebel Hunting"	*J. Seymour Lucas, R.A.	1884	
"Carnation, Lily, Lily, Rose"	*J. S. Sargent, R.A.	1887	
"The Prodigal Son"	*J. M. Swan, A.R.A.	1889	} £700 each.
"The Battle of the Nile"	W. L. Wyllie, A.R.A.	1899	
"The Magic Circle"	J. W. Waterhouse, R.A.	1886	
"The Cast Shoe"	R. W. Macbeth, R.A.	1890	
"Morning Glory"	*M. R. Corbet, A.R.A.	1894	
"The Girdle"	*W. R. Colton, A.R.A.	1899	} £630 each.
"In the Country of Constable"	David Murray, A.R.A.	1903	

ADMINISTRATION OF THE BEQUEST. 29

TITLE OF WORK.	ARTIST.	DATE.	AMOUNT.
"Britannia's Realm"	*John Brett, A.R.A.	1880	} £600 each.
"St. Martin's-in-the-Fields"	W. Logsdail	1888	
"Val d'Arno: Evening"	*M. R. Corbet, A.R.A.	1901	£526
"Returning to the Fold"	H. W. B. Davis, R.A.	1885	} £525 each.
"August Blue"	*Henry S. Tuke, A.R.A.	1894	
"Colt-Hunting in the New Forest"	Lucy E. Kemp-Welch	1897	
"Milking Time"	Yeend King	1898	
"The Flower Girl"	J. J. Shannon, A.R.A.	1901	} £500 each.
"The Man with the Scythe"	*H. H. La Thangue, A.R.A.	1896	
"A Boy at Play"	*W. Goscombe John, A.R.A.	1896	
"In Realms of Fancy"	S. Melton Fisher	1898	
"A Hopeless Dawn"	*Frank Bramley, A.R.A.	1888	£450
"The Last Voyage of Henry Hudson"	The Hon. J. Collier	1881	} £420 each.
"Toil, Glitter, Grime and Wealth on a Flowing Tide"	*W. L. Wyllie, A.R.A.	1883	
"All Hands to the Pumps"	*H. S. Tuke, A.R.A.	1889	
"In a Fog"	David Farquharson	1897	
"Morning"	*Arnesby Brown, A.R.A.	1901	
"When Nature Painted all things Gay"	*Alfred Parsons, A.R.A.	1887	} £400 each.
"Upland and Sky"	Adrian Stokes	1888	
"The Girl at the Gate"	*George Clausen, A.R.A.	1890	
"Harmony"	*Frank Dicksee, R.A.	1877	£367 10s
"Toil and Pleasure"	John R. Reid	1879	} £350 each.
"Catspaws off the Land"	*Henry Moore, R.A.	1885	
"Between Two Fires"	F. D. Millet	1892	
"My Lady's Garden"	J. Young Hunter	1899	

CHANTREY AND HIS BEQUEST.

TITLE OF WORK.	ARTIST.	DATE.	AMOUNT.
"A Golden Thread"	J. M. Strudwick	1885	} £315 each.
"The Winter Sun"	*J. W. North, A.R.A. . . .	1891	
"Approaching Night"	H. W. B. Davis, R.A. . . .	1899	
"Ali Baba and the Forty Thieves"	Albert Goodwin	1901	
"My Love is Gone a-Sailing"	*David Murray, A.R.A. . . .	1884	} £300 each.
"Galway Gossips"	*Sir E. A. Waterlow, R.A. . . .	1887	
"Ayesha"	Val. C. Prinsep, R.A. . . .	1887	
"Sheep-Washing in Sussex"	J. Aumonier	1889	
"Autumn in the Mountains"	Adrian Stokes	1903	} £250 each.
"The Waning of the Year"	E. Parton	1879	
"The Cheerless Winter Day"	*Joseph Farquharson, A.R.A. . . .	1883	
"The Dog in the Manger"	Walter Hunt	1885	
"Love Locked Out"	Anna Lea Merritt	1890	} £210 each.
"Off Valparaiso"	Thomas Somerscales	1899	
"Early Promise"	Joseph Clark	1877	
"Folly"	*E. Onslow Ford, R.A. . . .	1886	
"The Last Match"	William Small	1887	} £200 each.
"A Tidal River"	Joseph Knight	1877	
"The Story of Ruth"	T. M. Rooke	1877	
"Sunset at Sea"	Edwin Hayes	1894	
"Winter's Sleep"	H. W. Adams	1900	} £175 each.
"Haymaking"	Alfred Glendening, Junr. . . .	1898	
"Solitude"	George Cockram	1892	
"Industry"	H. S. Hopwood	1894	
"Nymph of Loch Awe"	F. W. Pomeroy	1897	} £105 each.
"Germinal"	*Lionel Smythe, A.R.A. . . .	1889	
"Ignis Fatuus"	*Henry A. Pegram, A.R.A. . . .	1889	
"Ethel"	Ralph Peacock	1898	

£157 10s

ADMINISTRATION OF THE BEQUEST. 31

TITLE OF WORK.	ARTIST.	DATE.	AMOUNT.
"Digging for Bait"	Charles W. Wyllie	1877	} £100 each.
"Lions"	Harry Dixon	1891	
"Mother's Darling"	Joseph Clark	1885	£80 5s.
"An Old Mill"	Thomas Wade	1879	£84
"Griselda"	*Alfred Drury, A.R.A. . . .	1896	£70
"Indian Rhinoceros"	Robert Stark	1892	£65
"The Morning Bath"	Mildred A. Butler	1899	£50
"Evening Stillness"	R. B. Nisbet	1890	} £40 each.
"Stormy Weather"	Leopold Rivers	1892	
"Life in the Street: Hard Times"	Walter Osborne	1892	£26 5s.
"Le Château d'O"	Charles Maundrell	1899	£21

.

All these works were purchased from the Royal Academy Exhibitions, with the exception of the following :—

"Christ Crowned with Thorns," by W. Hilton, R.A.; "Psyche," by G. F. Watts, R.A. (Grosvenor Gallery); "The Girl at the Gate," by G. Clausen, A.R.A. (Grosvenor Gallery); "A Golden Thread," by J. M. Strudwick (Grosvenor Gallery); and "The Winter Sun," by J. W. North, A.R.A. (New Gallery).

IV.

THE BEQUEST AND THE CRITICS.

THAT the administration of such a bequest should arouse criticism is no cause for surprise. It is an Englishman's privilege to grumble, and the announcement of the Chantrey purchases has usually caused a full exercise of the privilege in artistic and critical circles. At intervals the complaints have taken a concrete form and the charges against the purchasing authority—the Council of the Royal Academy—have been formulated and published in the Press. If a few of these are taken it will be seen that they follow very much the same lines. In June, 1892, Mr. George Moore published an indictment of the Royal Academy in the *Fortnightly Review*. In connection with the Chantrey Bequest he said:—

“The Academy has the handling of the Chantrey Bequest Funds, which it does not fail to turn to its

own advantage by buying pictures of Academicians which do not sell in the open market, at extraordinary prices, and imposing on the public the standard of Art which obtains in Academic circles."

In 1898 Mr. H. J. Laidlay, B.A., LL.B., Barrister-at-Law, issued a lengthy pamphlet under the title of "The Royal Academy, Its Uses and Abuses," in the course of which he remarked :—

"The idea of the Trust is, I believe, to secure the purchase of the best picture of the year in its own class, irrespective of what gallery the picture is exhibited in. This direction, if strictly carried out, would in time secure examples of all the painters at their best, and ultimately bring together a very fine collection of pictures. But how can this direction be carried out by turning the fund into a sort of relief fund, and purchasing the work of Academicians in rotation, or the unsaleable work of some temporarily embarrassed painter, and, of course, leaving unrepresented those artists who sell without difficulty? Recollect, I am not saying this is always done, or even frequently done, but I say there is a widespread belief that it is done, occasionally, at any rate. And what gives great force

to this belief is the fact that a good many of our painters are far from adequately represented in the Chantrey Collection—a fact which surely justifies our asking, Why were these inferior examples of capable painters bought? Were these pictures, as a fact, the best pictures of the year in their class? . . . There are works there which are poor, not only in themselves, but as examples of their authors. What, then, is the explanation of their being there? why did the Trustees buy them? and, above all, why are there no pictures by certain painters whose work we know to be good, and a great deal better than many of the pictures which have been bought?”

The most important criticisms, in their result, have appeared in the *Saturday Review*. As long ago as 1884 the subject was ventilated in its columns, and in April and May of last year it returned to the attack with two articles from the pen of Mr. D. S. MacColl. These articles have recently been reprinted with other matter* and have formed the basis of a widespread newspaper agitation against the administration of the Fund, the outcome of which is the appointment of a Select

* *The Administration of the Chantrey Bequest*. By D. S. MacColl. (Grant Richards.)

Committee of the House of Lords to inquire into the question.*

Mr. MacColl's points may be thus summarised :—

1. That the clearly expressed and admirable intentions of Chantrey have not been carried out.
2. That the provisions of the will have been ignored, its intentions perverted, and the funds at the disposal of the Trustees "grotesquely maladministered."

To substantiate these charges he states :

1. "That the policy and practice has been to select pictures and sculpture from the current exhibitions of the Royal Academy, and to treat Academicians more particularly in the most generous spirit."
2. That the President and Council have purchased hastily from current exhibitions (more especially from those of the Royal Academy) instead of availing themselves of the proviso of the will, which allows of the accumulation of the funds for a period

* The members of the Committee are :—Lord Windsor, Lord Ribblesdale, Earl of Carlisle, Lord Newton, Earl of Crewe, Earl of Lytton, and Lord Killanin.

not exceeding five years. Thus "they have never given judgment a chance to mature."

3. That preference has been given on many occasions to artists of lesser note to the exclusion of men of repute. As instances he cites Mr. Joseph Clark, Mr. Hacker, Mr. Gotch, Mr. Rooke, Mr. Young Hunter, Mr. Draper, and Mr. George Cockram, works by whom have been acquired under the terms of the Bequest, as against Holman Hunt, Alfred Stevens, Rossetti, Madox Brown, Sir Edward Burne-Jones, Fred Walker, George Mason, Cecil Lawson, Dalou, Prof. Legros, M. Fantin-Latour, Degas, Matthew Maris, Claude Monet, and, especially, the late Mr. Whistler, who are unrepresented in the collection.

The matter was further dealt with in an editorial article in the *Saturday Review*, June 6, 1903, in which it was argued:—

1. That "the Academy can no longer pretend to speak for the general body of artists in this country or to command their confidence and that of the cultivated public."
2. That excessive prices have been paid for works by

members of the Academy, and that "to pay more than the already inflated price for not first-rate specimens of a painter's Art is surely a travesty of his (Chantrey's) intentions."

3. That "the mishandling of Chantrey's valuable bequest calls for sharp challenge," and the remedy suggested is that Parliament should step in and "appoint some new body of Trustees in place of those who have used for the profit of a group the funds designed for a splendid national memorial."

In an editorial article dealing with the appointment of the Lords' Committee, in its issue of June 25, 1904, the *Saturday Review* again returned to the matter of the Bequest. Its summary of the discussion is as follows :

"There can be little doubt that the real mischief at the root of the Chantrey scandal is the anomalous position of the Academy and its inadequacy, under its present constitution, to represent the whole field of British art. . . . The moral is plain. So long as the Chantrey Bequest is in the hands of a purely Academical committee the management will be the

same, ignorant, interested, and lazy. Either a reform of the Academy that will make it representative is called for, or the placing of the Trust in disinterested hands."

V.

ILLUSTRATIONS OF THE WORKS IN
THE CHANTREY COLLECTION.

(The dimensions of each Picture are given in inches. Of Sculptures the height or length is given in feet and inches.)



CHRIST CROWNED WITH THORNS (*Oil Painting* 136 × 118).

W. HILTON, R.A.

1877

£1,000



AN ATHLETE STRUGGLING WITH A PYTHON
(Bronze, 5 ft. 9 in high)

1877
£2,000

LORD LEIGHTON, P.R.A.



AMY ROBSART (*Oil Painting*, 109 x 71).

W. F. YEAMES, R.A.

1877

£1,000



A TIDAL RIVER (Old Falding, 31 x 4 1/2)

JOSEPH KNIGHT

1877

£ 200



HARMONY (Oil Painting, 61 x 36).

FRANK DICKSEE, R.A.

1877

£367 10s.

(By Permission of Messrs. Thomas Agnew and Sons, owners of the Copyright.)



EARLY PROMISE
(Oil Painting, 30 x 41)
 JOSEPH W. CLARK.

1877
 £210



DIGGING FOR BAIT *(Oil Painting, 24 x 42)*
 C. W. WYLLIE.

1877
 £100



THE STORY OF RUTH (*Old Parading*, 34 x 15)

T. M. ROOKE.



21 x 11



24 x 15

1877
£ 200



THEIR ONLY HARVEST (Oil Painting, 41 x 71).

COLIN HUNTER, A.R.A.

(By Permission of Franz Hanfstaengl, the Publisher of the Engraving of the Picture.)

1879

£735



AN OLD MILL (*Water Colour, 10 1/2 x 7 1/2*)
THOMAS WADE

1879
£84



TOIL AND PLEASURE (*Oil Painting, 15 x 21*)
JOHN R. REID

1879
£350



THE WANING OF THE YEAR

1879

(Oil Painting, 71 x 57).

£250

E. PARTON.



THE SWINEHERD: GURTH THE SON OF BEOWULF

1879

(Oil Painting, 54 x 83).

£800

C. E. JOHNSON.



A VISIT TO ÆSCULAPIUS (*Oil Painting, 53 x 90*).

SIR E. J. POYNTER, P.R.A.

1880

£1,000

(By Permission of the Berlin Photographic Co., London, W.)

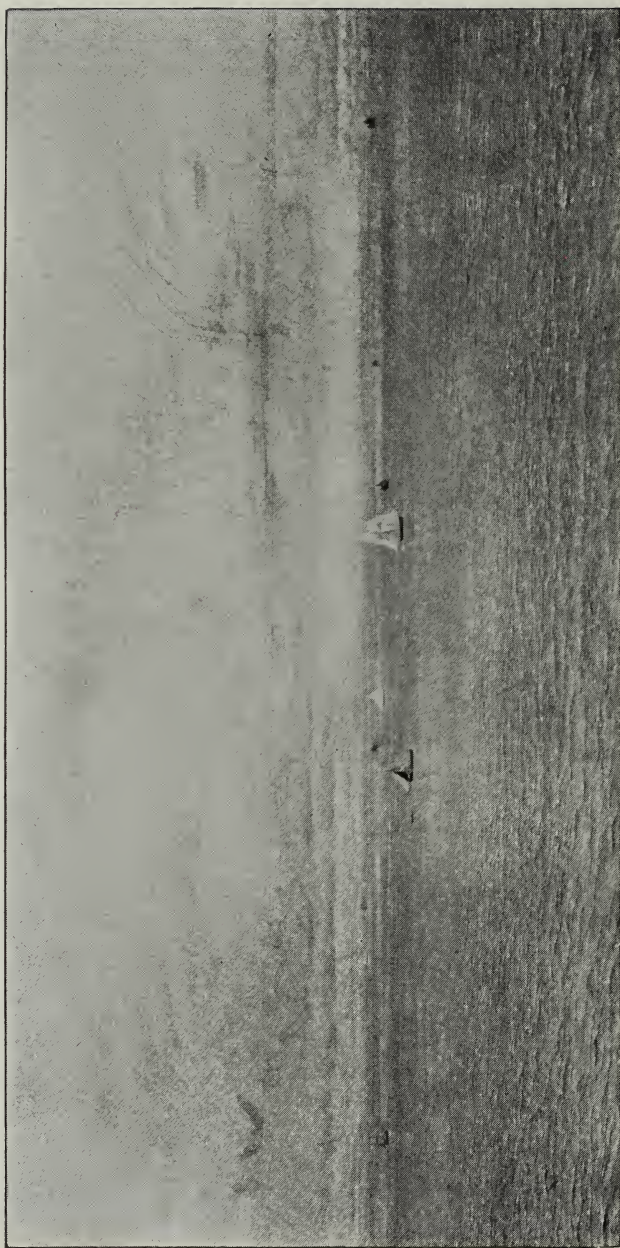


NAPOLEON ON BOARD THE "BELLEROPHON" (*Oil Painting, 65 x 98*).

W. Q. ORCHARDSON, R.A.

1880

£2,000



BRITANNIA'S REALM (*Oil Painting, 41 x 83.*

JOHN BRET, A.R.A.

1880
£600



RETURNING TO THE FOLD (*Oil Painting, 26 × 47.*)

H. W. B. DAVIS, R.A.

1880

£525

(By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.)



THE PRODIGAL SON (*Marble, 4 ft. high.*) 1881

W. CALDER MARSHALL, R.A.

£735



A MOMENT OF PERIL (*Bronze, 6 ft. 8 in. high.*)

THOMAS BROCK, R.A.

1881

£2,220



THE LAST VOYAGE OF HENRY HUDSON

(Oil Painting, 83×71).

1881

£420

THE HON. JOHN COLLIER.

(By Permission of Franz Hanfstäengl, Publisher of the Engraving of the Picture.)



TEUCER (*Bronze, 6 ft. 10 in. high.*)
W. HAMO THORNYCROFT, R.A.

1882
£1,000



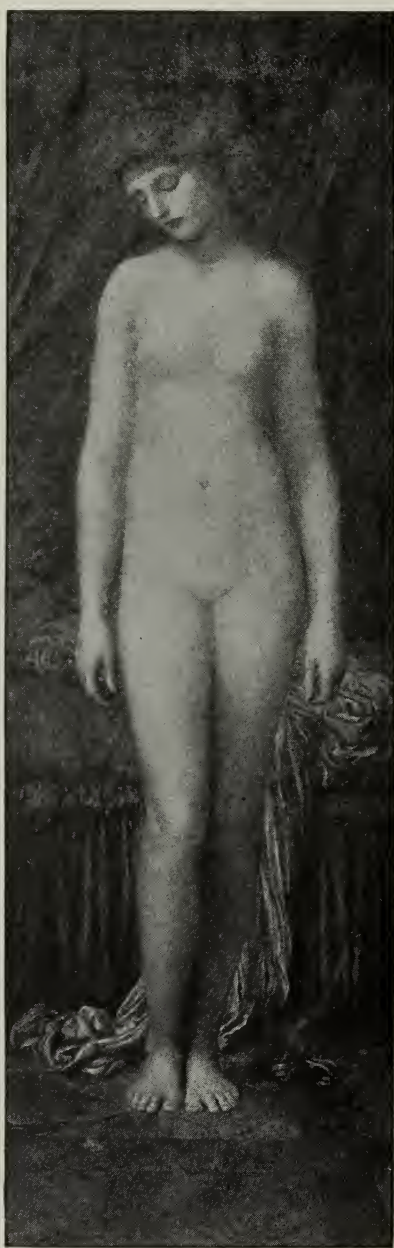
IL-Y-EN-A TOUJOURS UN AUTRE

(*Oil Painting, 59 × 26.*)

MARCUS STONE, R.A.

1882

£800



PSYCHE (*Oil Painting*, 74 × 23). 1882

G. F. WATTS, R.A.

£1,200



TOIL, GLITTER, GRIME, AND WEALTH
ON A FLOWING TIDE (*Oil Painting, 44 x 65*).

W. L. WYLLIE, A.R.A.

1883
£420



THE CHEERLESS WINTER DAY (*Oil Painting, 41 x 71*).

JOSEPH FARQUHARSON. A.R.A.

1883

£250



AFTER CULLODEN: REBEL-HUNTING (Oil Painting, 52 x 74).

J. SEYMOUR LUCAS, R.A.

(By Permission of Messrs. Frost and Reed, of Bristol and Clifton, Publishers of the Picture.)

1884

£700



"MY LOVE IS GONE A SAILING" (*Oil Painting, 39×60.*)

1884

D. MURRAY, A.R.A.

£300

(*By Permission of Franz Hanfstaengl Publisher of the Engraving of the Picture.*)



THE VIGIL (*Oil Painting, 45×66.*)

1884

JOHN PETTIE, R.A.

£1,000

(*By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.*)



THE STREAM (*Oil Painting, 37 × 59*).

J. C. HOOK R.A.

1885

£1,100



MOTHER'S DARLING

(*Oil Painting, 19 × 15*).

JOSEPH CLARK.

1885

£89



CATSPAWS OFF THE LAND (*Oil Painting, 35 × 53*).

HENRY MOORE, R.A.

1885

£350



THE DOG IN THE MANGER (*Oil Painting, 39 × 65*).

WALTER HUNT.

1885

£250



A GOLDEN THREAD (*Oil Painting, 28 x 16.*)

1885

J. M. STRUDWICK.

£315

(*By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.*)



FOUND (*Oil Painting*, 54 × 90).
HUBERT VON HERKOMER, R.A.

1885
£800



CROMWELL AT DUNBAR (Oil Painting, 47 x 59).

A. C. GOW, R.A.

1886

£800



FOLLY (*Bronze, 3 ft. high.*)

E. ONSLOW FORD, R.A.

1886

£210



THE MAGIC CIRCLE (*Oil Painting, 70 × 48*).

J. W. WATERHOUSE, R.A.

1886

£650



CARNATION, LILY, LILY, ROSE (*Oil Painting, 67×59.*)

J. S. SARGENT, R.A.

1887

£700

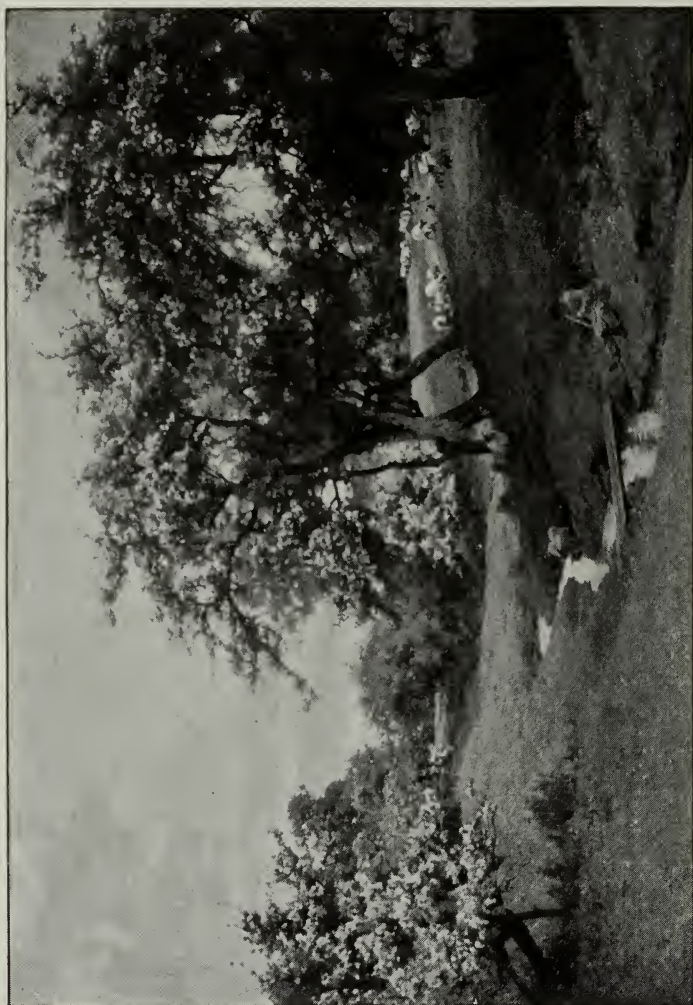
(*By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.*)



GALWAY GOSSIPS (*Oil Painting, 29 x 59*).

SIR E. A. WATERLOW, R.A.

1887
£300



“WHEN NATURE PAINTED ALL THINGS GAY”

(*Oil Painting*, 41 x 59).

ALFRED PARSONS, A.R.A.

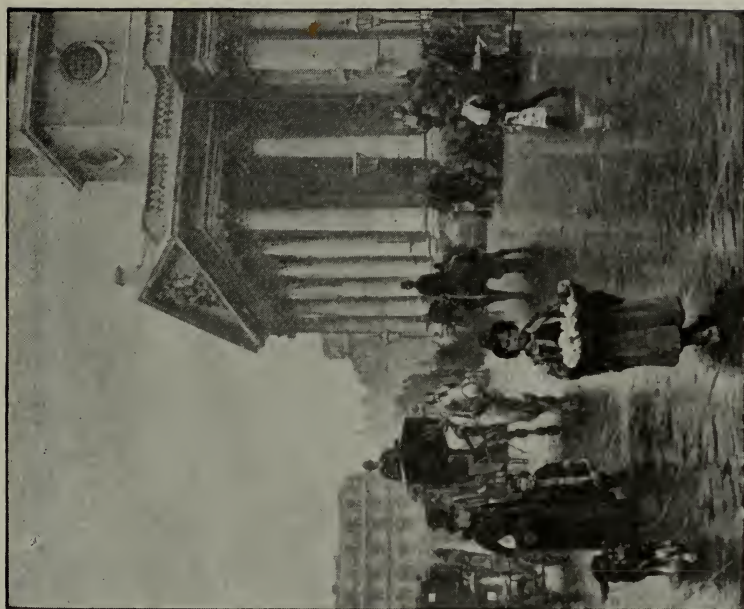
1887

£400



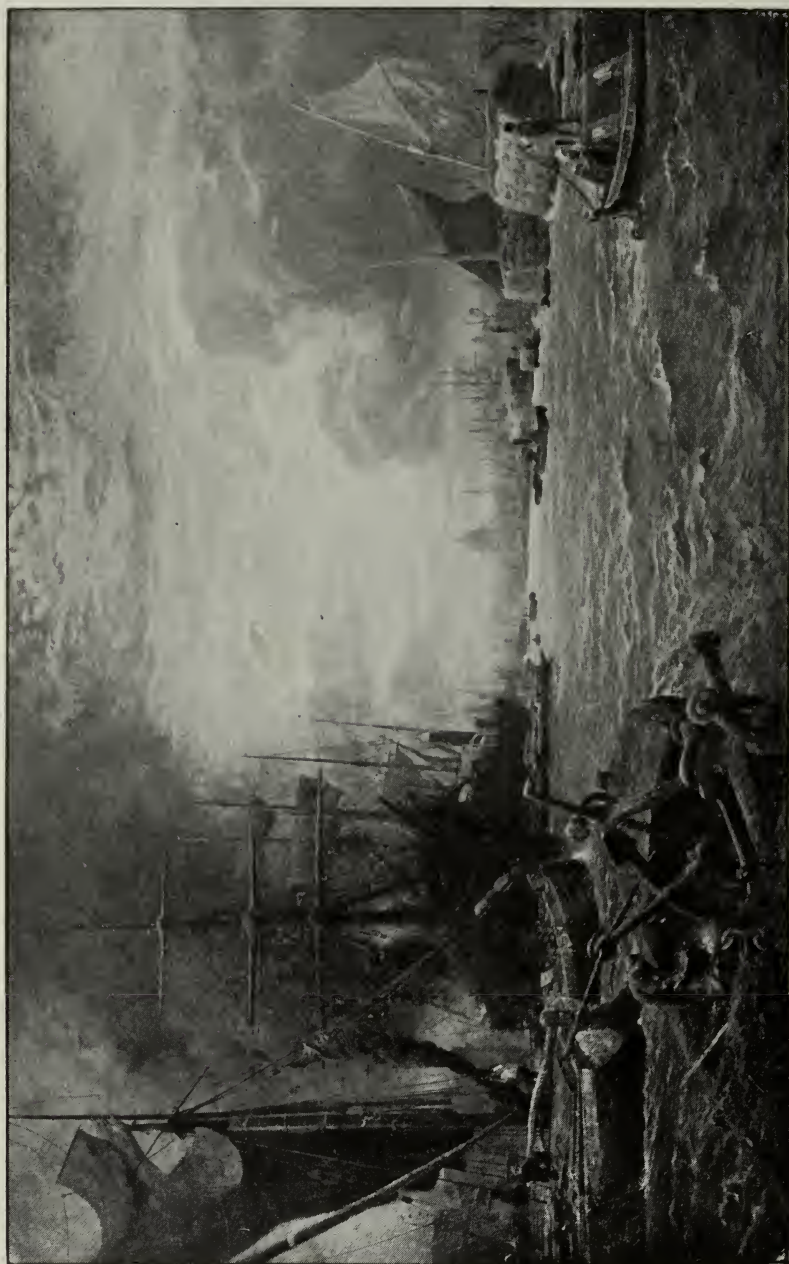
AYESHA (*Oil Painting*, 35 × 27).
V. C. PRINSEP, R.A.

1887
£300



ST. MARTIN'S IN THE FIELDS
(*Oil Painting* 55 × 47).
W. LOGSDAIL.

1888
£600



THE POOL OF LONDON (Oil Painting, 74 x 120).

VICAT COLE, R.A.

1888

£2,000

(By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.)



A HOPELESS DAWN (*Oil Painting*, 47 × 65).

FRANK BRAMLEY, A.R.A.

1888

£450



THE LAST MATCH

1887

(*Oil Painting, 51 × 39.*)

£210

WILLIAM SMALL.



UPLAND AND SKY (*Oil Painting, 57 × 71.*)

1888

ADRIAN STOKES.

£400



GERMINAL (*Water Colour*, 23×17).

LIONEL SMYTHE, A.R.A.

1889

£105



ALL HANDS TO THE PUMPS (*Oil Painting, 71 × 53*). 1889

H. S. TUKE, A.R.A.

£420

(*By Permission of Franz Hanfstaengl, Publishers of the Engraving of the Picture.*)

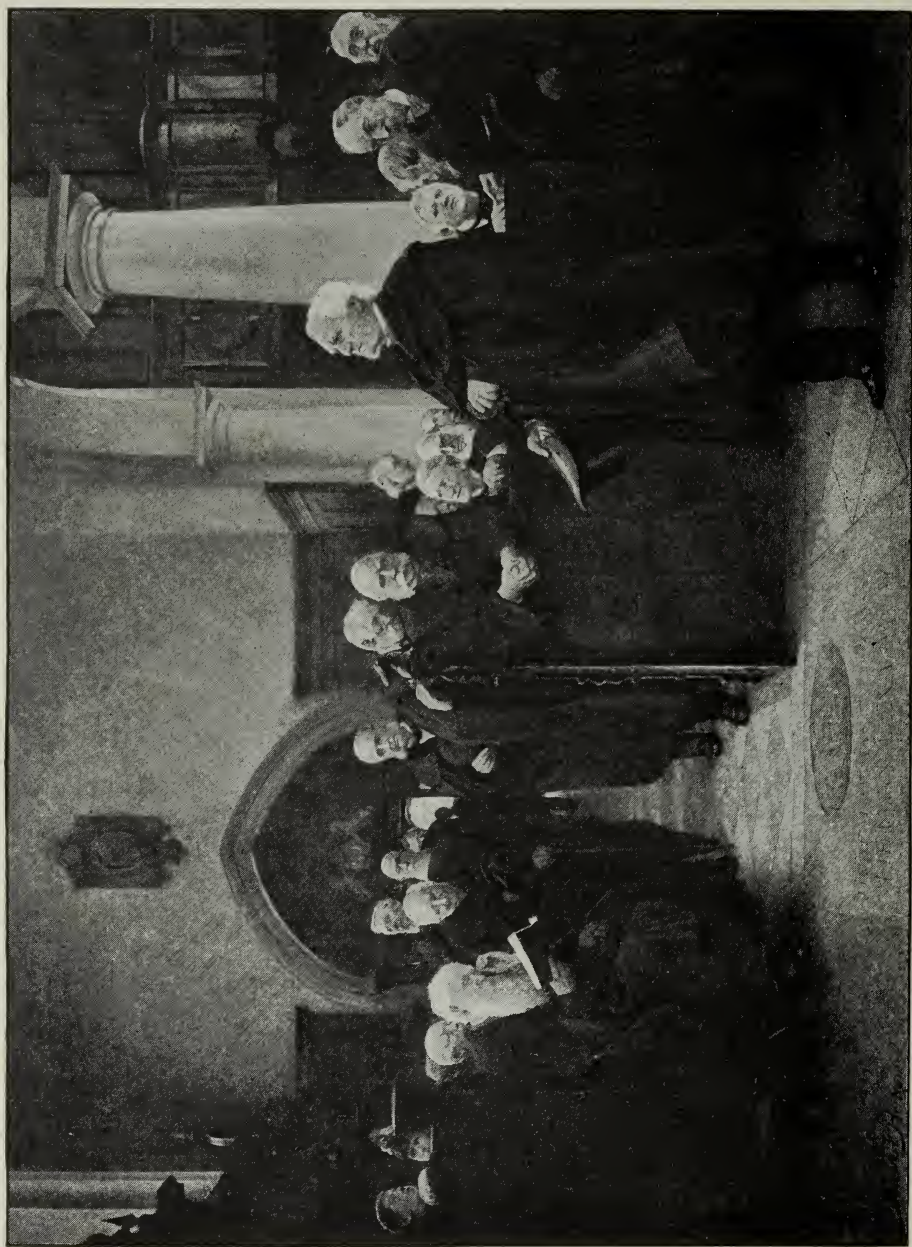


SHEEP-WASHING IN SUSSEX (*Oil Painting, 41 x 64*).

JAMES AUMONIER.

1889

£300.

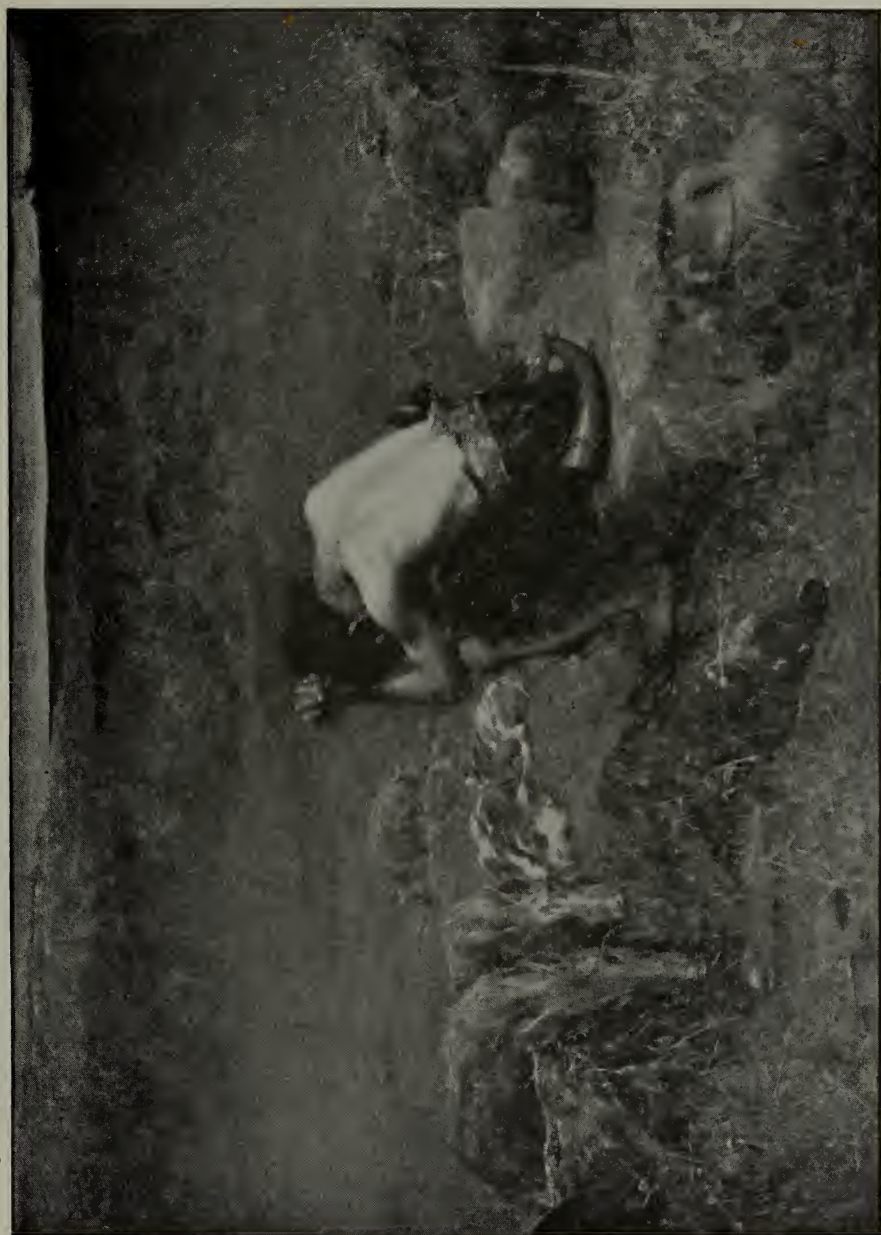


THE CHARTERHOUSE CHAPEL (*Oil Painting, 76 x 105*).

H. VON HERKOMER, R.A.

1889

£2,200



THE PRODIGAL SON (Oil Painting, 44 x 62).

JOHN M. SWAN, A.R.A.

1889

£700



IGNIS FATUUS (*Bronze, 1 ft. 8 in. diameter.*)

HENRY A. PEGRAM, A.R.A.

1889

£105



THE BATH OF PSYCHE

1890

(*Oil Painting, 74 × 24.*)

£1,050

LORD LEIGHTON, P.R.A.

(By Permission of the Berlin Photographic Co.,[™] London W.)



THE GIRL AT THE GATE.

(*Oil Painting, 66 × 53.*)

1890

£400

G. CLAUSEN, A.R.A.

(*By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.*)



THE CAST SHOE (*Oil Painting, 32 × 56.*)

R. W. MACBETH, R.A.

1890

£630



LOVE LOCKED OUT (*Oil Painting, 45 × 25*). 1890
 ANNA LEA MERRITT. £250
 (*By Permission of Franz Hanfstaengl, Publisher of the Engraving
 of the Picture*).



EVENING STILLNESS (*Water Colour*, 19×29).

R. B. NISBET.

1890

£40



PANDORA (*Marble, Ivory, and Bronze*, 3 ft. 6 in. high).

HARRY BATES, A.R.A.

1891

£1,000



THE WINTER SUN (*Oil Painting, 26 × 33*).

J. W. NORTH, A.R.A.

1891

£315



LIONS (*Water Colour, 25 × 46*).

HARRY DIXON.

1891

£100



RENUNCIATION: ST. ELIZABETH OF HUNGARY (Oil Painting, 59 x 83).

P. H. CALDERON, R.A.

1891
£1,260



JUNE IN THE AUSTRIAN TYROL (Oil Painting, 48 x 73).

J. MACWHIRTER, R.A.

1892

£800



THE ANNUNCIATION.

(*Oil Painting*, 90 x 48).

ARTHUR HACKER, A.R.A.

1892

£840



SOLITUDE (*Water Colour*, 26×51).

GEORGE COCKRAM.

1892

£150



LIFE IN THE STREETS: HARD TIMES 1892
(*Pastel*, 22×14).

£26 5s.

WALTER OSBORNE.



STORMY WEATHER (*Water Colour*, 21 × 30).

LEOPOLD RIVERS.

1892

£40

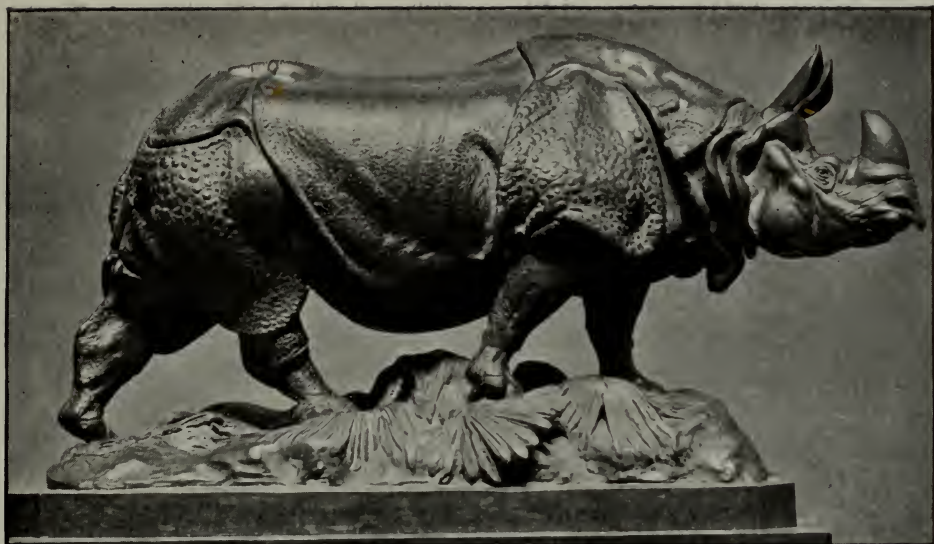


BETWEEN TWO FIRES (*Oil Painting*, 28 × 36).

F. D. MILLET.

1892

£350



INDIAN RHINOCEROS (*Bronze, 2 ft. 5 in. in length*).

ROBERT STARK.

1892

£65



SUNSET AT SEA: FROM HARLYN BAY, CORNWALL

(*Oil Painting, 36 x 49*).

EDWIN HAYES.

1894

£175



THE RESCUE OF ANDROMEDA (*Bronze, 10 ft. 6 in. high.*)

HENRY C. FEHR.

1894

£1,200



MORNING GLORY (*Oil Painting*, 49 × 80).

M. RIDLEY CORBET A.R.A.

1894
£630



BEYOND MAN'S FOOTSTEPS (Oil Painting, 46×72).

BRITON RIVIERE, R.A.

(By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.)

1894

£1,200



AUGUST BLUE (Oil Painting, 41 x 71).

HENRY S. TUKE, A.R.A.

1894

£525



INDUSTRY (*Water Colour*, 31 × 49).
H. S. HOPWOOD.

1894
£150



THE MORNING BATH
(*Water Colour*, 28 × 19).
MILDRED A. BUTLER.

1896
£50



SPEAK! SPEAK!' (Oil Painting, 66 x 83).

SIR J. E. MILLAIS, BART., P.R.A.

(By Permission of the Berlin Photographic Co., London, W.)

1895

£2,000



THE MAN WITH THE SCYTHE (*Oil Painting, 65 × 64½.*

H. H. LA THANGUE, A.R.A.

1896

£500

(*By Permission of Franz Hanfstaengl, Publisher of the Engraving of the Picture.*)



ALLELUIA (Oil Painting, 51 x 71).

T. C. GOTCH.

1896

£.900



BOY AT PLAY (*Bronze, 4 ft. 5 in high*)

W. GOSCOMBE JOHN, A.R.A.

1896

£500



GRISELDA (*Bronze, 21 in. high*).

ALFRED DRURY, A.R.A.

1896

£70



NYMPH OF LOCH AWE (*Marble, 2 ft. 2 in. in length*).

F. W. POMEROY.

1897

£150

103



PILCHARDS (Oil Painting, 44 x 83).

C. NAPIER HEMY, A.R.A.

1897

£1 200



COLT-HUNTING IN THE NEW FOREST (*Oil Painting, 59 x 119*).

LUCY E. KEMP-WELCH.

1897

£525



IN A FOG (*Oil Painting, 47 x 71*).

DAVID FARQUHARSON.

1897
£420



HAYMAKING (*Water-Colour, 24 × 36*).

A. GLENDENING, JUNR.

1898

£157 10s.



IN REALMS OF FANCY (*Oil Painting, 4 ft. diameter*).

S. MELTON FISHER.

1898

£500

107



THE LAMENT FOR ICARUS (*Oil Painting 71 × 60.*)
HERBERT J. DRAPER.

1898
£840



ETHEL (*Oil Painting, 51 × 28*). † 1898
RALPH PEACOCK. £105



MILKING TIME (*Oil Painting 47 × 71*).
YEEND KING.

1898
£525



APPROACHING NIGHT (*Oil Painting, 22 x 36*).

H. W. B. DAVIS, R.A.

1899
£315

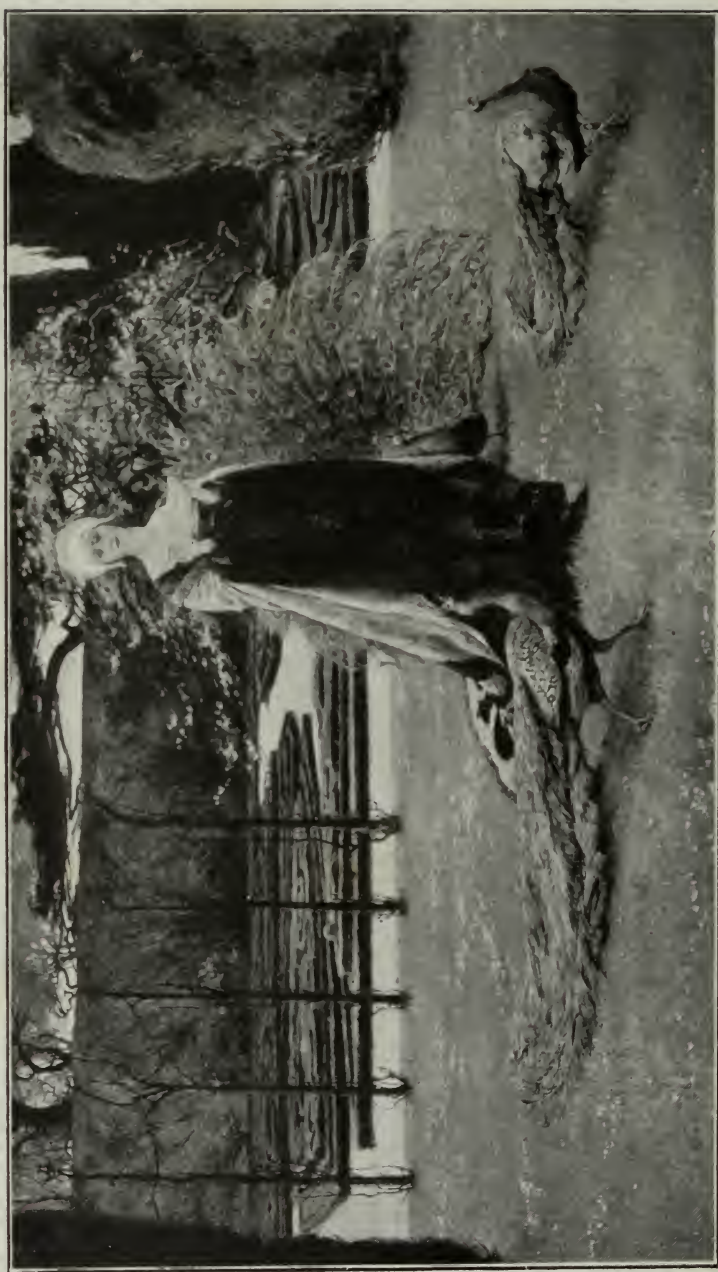


THE BATTLE OF THE NILE (*Oil Painting, 59 x 107*).

W. L. WYLLIE, A.R.A.

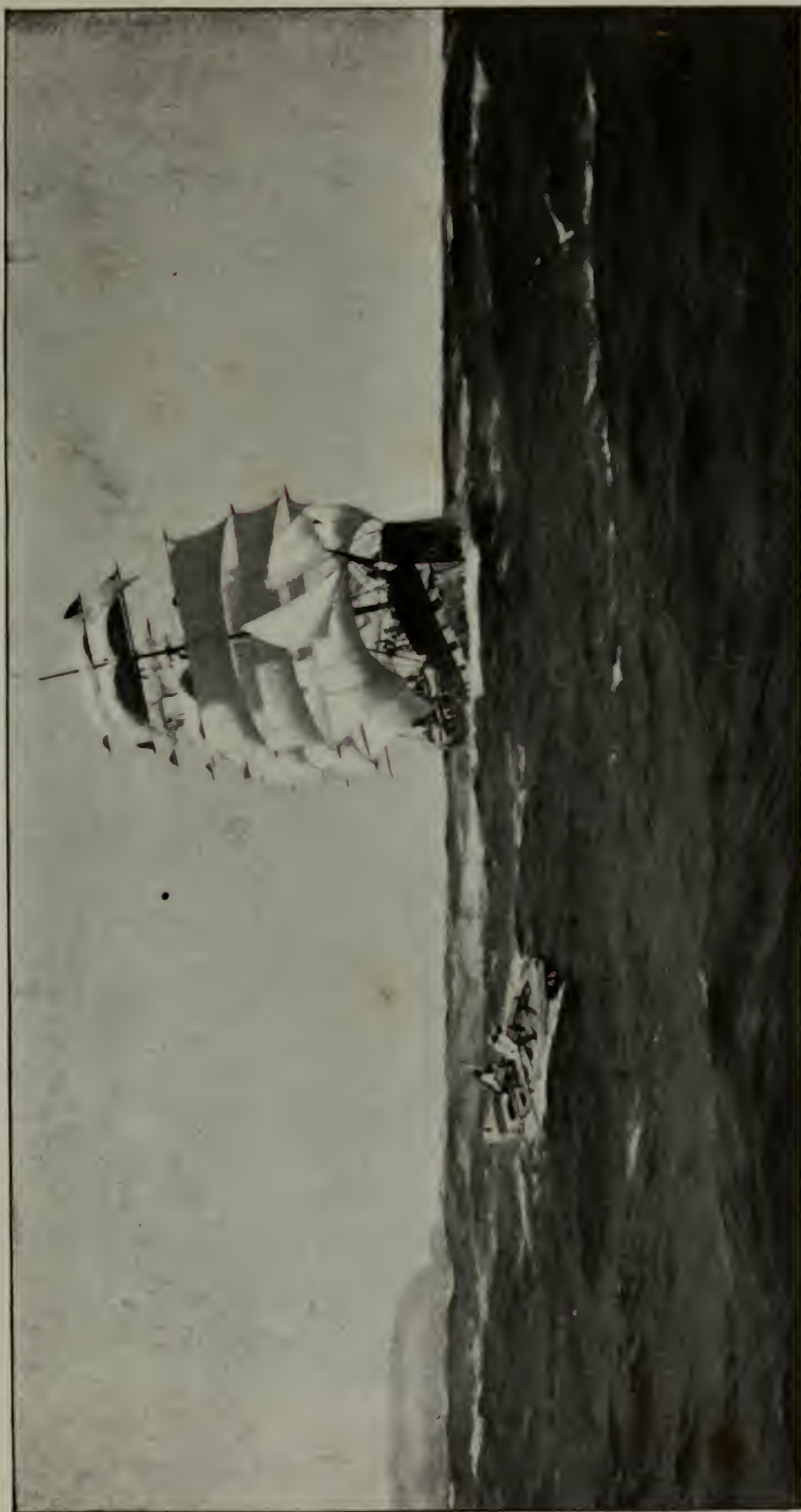
1899

£700



MY LADY'S GARDEN (Oil Painting, 41 x 71).
J. YOUNG HUNTER.

1899
£350

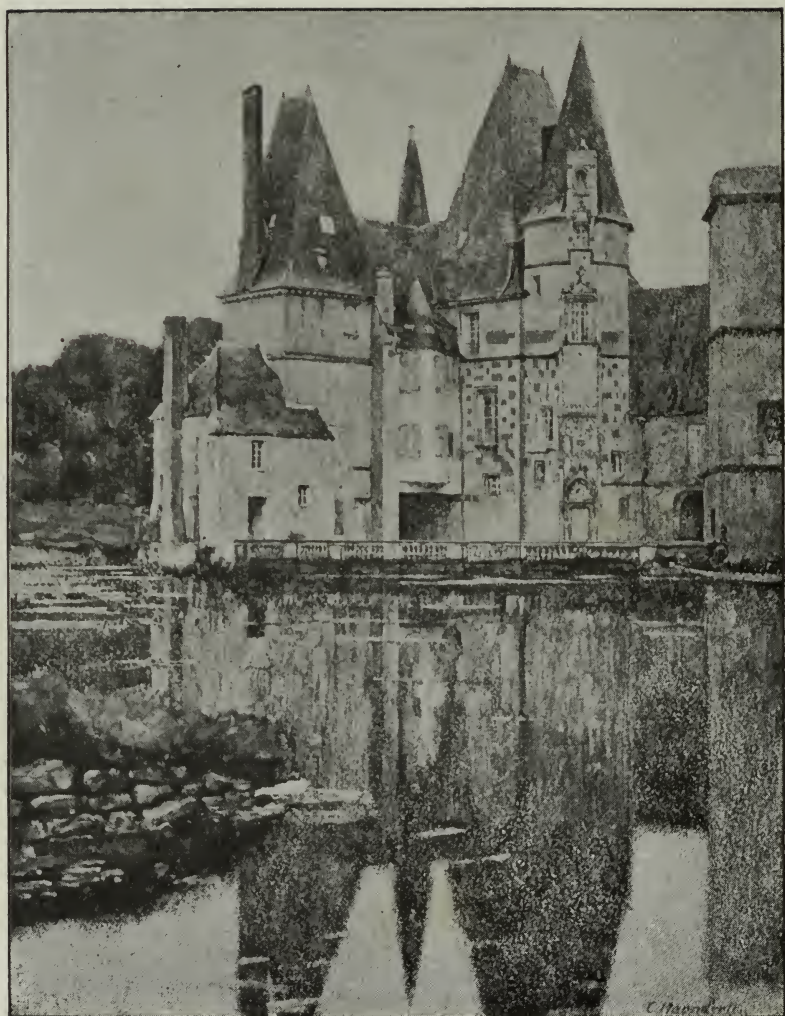


OFF VALPARAISO (*Oil Painting, 38 x 71*).

THOMAS SOMERSCALES.

1899

£250



LE CHÂTEAU D'O (*Water-Colour, 18 x 14*).
CHARLES MAUNDRELL,

1899
£21



THE GIRDLE (*Bronze, 4 ft. 4 in. high.*)

W. R. COLTON, A.R.A.

1899

£630



THE TWO CROWNS (*Oil Painting, 91 x 72*).

FRANK DICKSEE, R.A.

1900

£2,000

(By permission of Messrs. Frost & Reed, of Bristol and Clifton, Publishers of the Plate of the Picture.)



WINTER'S SLEEP (*Oil Painting, 47 × 71*).

H. W. ADAMS.

1900

£175

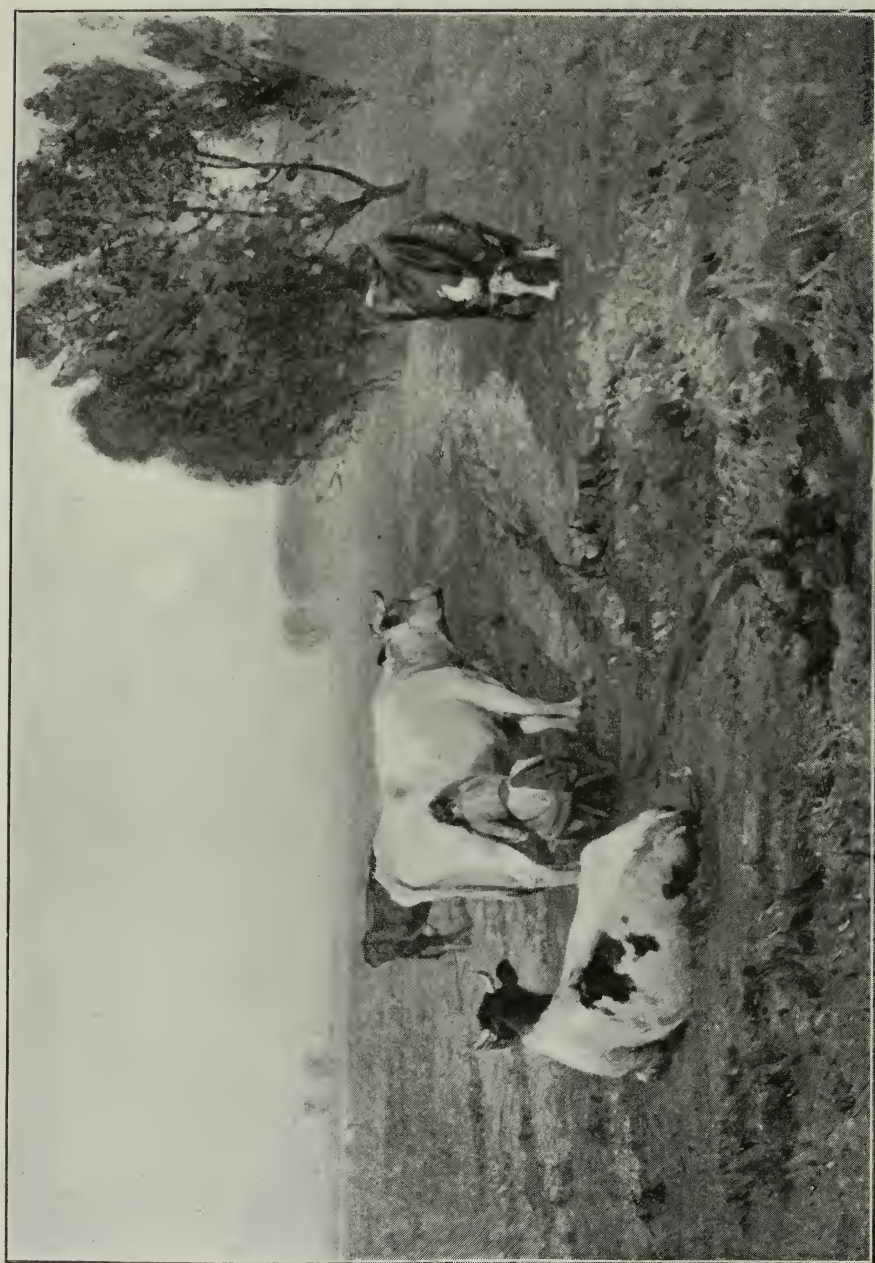


ALI BABA AND THE FORTY THIEVES (*Oil Painting, 46 × 55*).

ALBERT GOODWIN.

1901

£315



MORNING (*Oil Painting 50 x 72*).

ARNESBY BROWN, A.R.A.

1901

£420

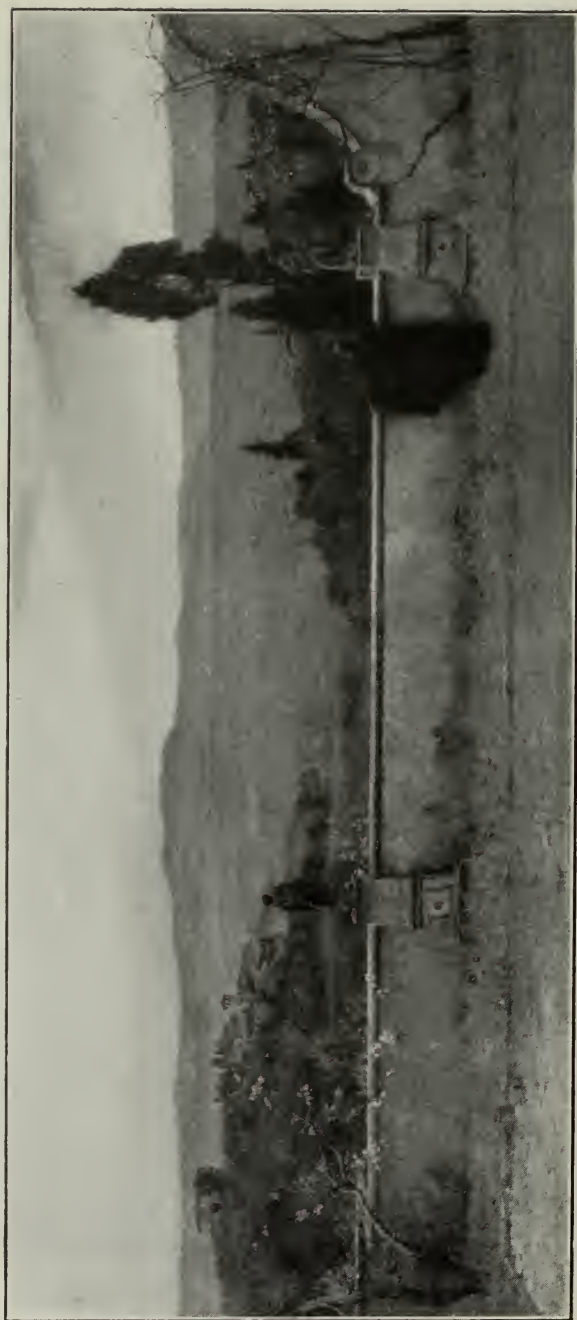


THE FLOWER GIRL (*Oil Painting, 32 x 25*).

J. J. SHANNON, A.R.A.

1901

£525

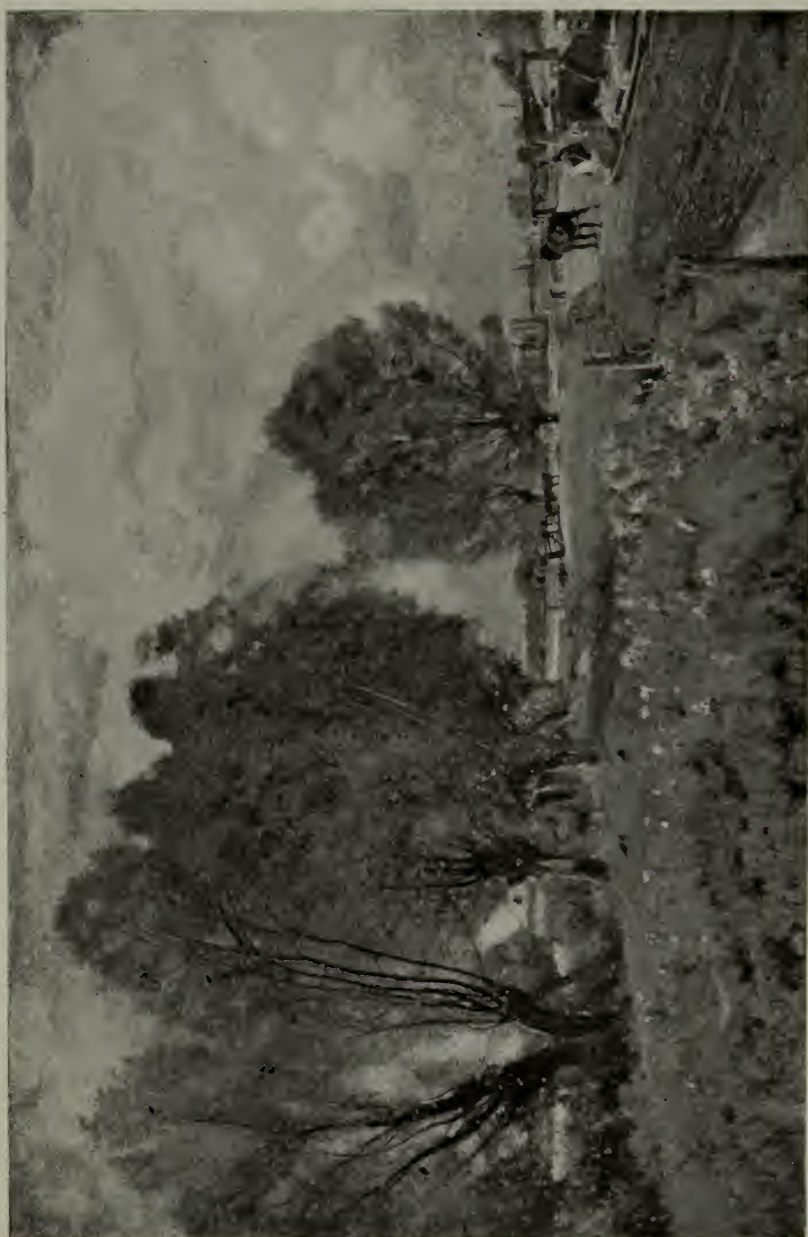


VAL D'ARNO: EVENING (*Oil Painting, 36 x 82*).

M. RIDLEY CORBET, A.R.A.

1901

£526



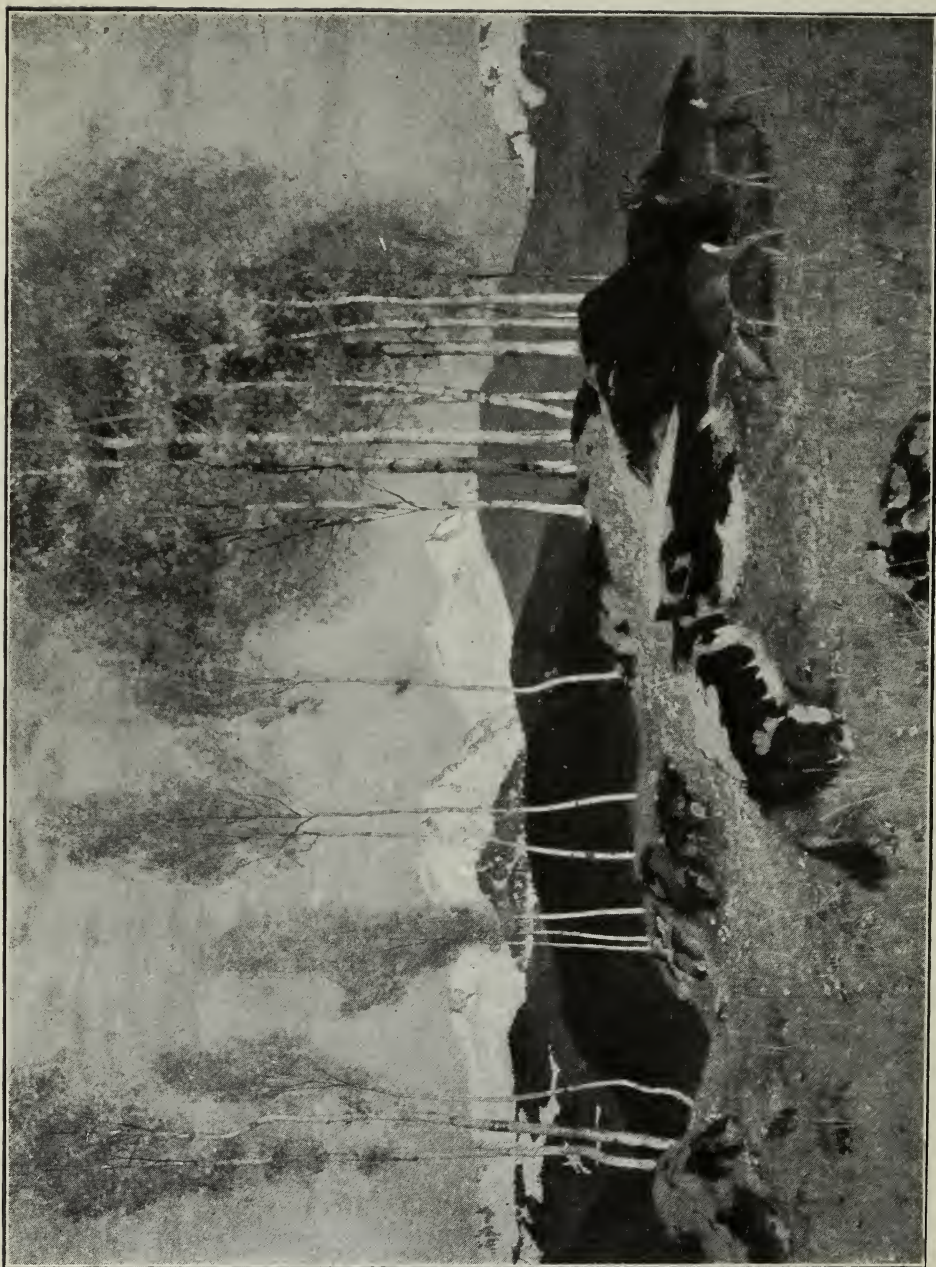
IN THE COUNTRY OF CONSTABLE (Oil Painting, 48 x 72).

DAVID MURRAY, A.R.A.

1903

£6.30

(An Etching of this Picture is published by the Fine Art Society.)



AUTUMN IN THE MOUNTAINS (*Oil Painting, 30 x 40*).

ADRIAN STOKES.

1903

£300



REMORSE (*Marble, 4 ft high*)

H. H. ARMSTEAD, R.A.

1903

£900



THE SPRINGTIDE OF LIFE (*Marble, 4 ft high*).
W. R. COLTON, A.R.A.

1903
£1,000

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